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ENG 2003-002: Creative Writing: Poetry

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English 2003. Fall, 1997.

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Creative Writing: Poetry.

Text. Rothenberg and Joris: *Poems for the Millenium*.

Description.

This is an introduction to the writing of poetry at the end of the 20th century, and since no writing is done in a vacuum (we learn every word we know from someone else) we will read our way through some of the important work of the past which has shaped how we think, feel, speak and write. I expect our class time to be about equally devoted to discussion of assigned reading and to student writing. I hope those discussions will be animated and far-ranging.

Requirements and Expectations.

Weekly writing assignments will be derived from our readings, and you will be expected to make 5 copies of your work for distribution to the class. (30% of grade)

Several short reports on assigned reading, and quizzes. (20% of grade)

A final selection of 20 pages of work (of which half may be derived from class assignments) will be due on the last day of class. (30% of grade)

Two essays will also be due on the final day of class. The first of these will relate your work to our class reading. The second will offer a close reading of a text you especially prize or find influential. (20% of grade)

I will expect you to meet with me individually at least twice during the semester.

I will expect regular attendance and participation. You will be allowed two cuts. Thereafter, your final grade will be lowered by one letter for each absence.

You must punctually complete all course requirements for a passing grade.

Readings. (Page references are to Rothenberg and Joris.)

I. Page.

Blake, 21-23.
Wolflf, pp.83-85.
Apollinaire, 119, 128-129
Marinetti, 199.
Depero, 213-215.
Kamensky, 222.
Johnny John, 756.
MacLow, 772.
Bacharach, 790-792.
Gaffarel, 793.

II. Image.

Whitman, 28-30.
Reznikoff, 546-551.
Ungaretti, 177.
Williams, 529-533.
Hughes, 651-655.
(Photocopies.)

III. DADA, 289-326.

IV. Dream.

Rimbaud, 42-43.
Jacob, 112-118.
Apollinaire, 119-131.
Reverdy, 180-184.

V. Surrealism, 465-517.

VI. Syntax.

Dickinson, 33-35.
Hopkins, 37-38.
Mallarme, 53-75.
Stein, 99-105; 346-351.
Schwerner, 777.

VII. "Self" and Conscience.

Rilke, 108-111.
Photocopies.

VIII. Expressionism, 263-283.

Cesaire, 575-584.
Sachs, 593-595.
Brecht, 605-607.

IX. Origins, 733-794.

X. Selected Contemporaries.

Ginsberg.
Creeley.
Di Prima.
Rich.
Scalapino.
Others, TBA.